

## ABSTRACT

Title of Document: *THE GARDEN OF THE UNIVERSE:*  
A TONE POEM FOR ORCHESTRA

Ka Young Rhee, Doctor of Musical Arts, 2010

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Through *The Garden of Universe*, I would like to combine my religious faith as a Christian with my identity as a Korean composer to create a new synthesis in contemporary music. The title came from the conversation with my mother. After listening to my *In the Presence of the Lord* for piano, she told me that it was like walking with God in his garden of the universe. I was inspired by the words “the garden of the universe”, and this turned out to be the title of my dissertation.

The 1<sup>st</sup> movement, *The Garden*, opens with a “heavenly” C major chord in string harmonics, harp *bisbigliando*, marimba tremolo, and clarinets. The chord is gradually infiltrated by an F# major tonality symbolizing the emergence of life (Rehearsal A). Rehearsal B (playfully) depicts the play of animals, insects, and birds. The C major chord returns Rehearsal C (tranquillo). Near the end of the 1<sup>st</sup> movement, a descending harp arpeggio leads to a solo violin cadenza combining the C and F# tritone chords.

Following the cadenza, the 2<sup>nd</sup> movement, *Chaos*, begins with a chromatic motive treated contrapuntally by solo basses. The scripture reads “Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters. <Genesis 1:2 >” A high E hovers over the rumbling basses like the Spirit of God. This high E is re-enforced by piccolo, celesta, harp, and piano. The upper strings, timpani, and low woodwinds gradually enter in a depiction of increasing chaos. Its climax leads *attacca* into the 3<sup>rd</sup> movement, *In Praise of Universal Harmony*.

This movement begins solemnly with a steadily accelerating percussion figure symbolizing the word of God. The scripture reads “Through faith we understand that the worlds were framed by the word of God, so that things which are seen were not made of things which do appear. <Hebrews 11:3>”, and “In the beginning God created the heaven and the earth. <Genesis 1:1>.” In my music this leads to a spirit of rejoicing. From Rehearsal I, “Praise the LORD. <Psalm 148:1>, five traditional Korean rhythmic patterns from *Samullori* (percussion ensemble) emerge. These are Rehearsal I to J: *Gutgeori Jandan*; Rehearsal K to L: *Ban Gilgunak* in *Yeongnam Garak*; Rehearsal M to N: *Byeolgeori, Dalgeori* in *Yeongnam Garak*; Rehearsal O to P: Excerpted *Jangdan* from *Seoljanggu Garak*; and Rehearsal Q to U: *Jjak Soe* in *Uttari Pungmul*. Just before the last rhythm, beginning with Rehearsal Q, the opening C major chord reappears. There is a “war” between the C and F# chords. The F# major is brought into the C major “fold” through triadic tritone progressions. The use of a Fibonacci series between Rehearsal I and O facilitates this “Progression.” (See table on next page.)

### A. Use of Korean Traditional Rhythmic Patterns

Rehearsal Number	Jangdan	Note
I to J	<i>Gutgeori Jandan</i>	6/8 or 3/4
K to L	<i>Ban Gilgunak</i>	6/8, <i>Yeongnam Garak</i>
M to N	<i>Byeolgeori, Dalgeori</i>	2/2, <i>Yeongnam Garak</i>
O to P	Excerpted <i>Jangdan</i>	2/2, <i>Seoljanggu Garak</i>
Q to U	<i>Jjak Soe</i>	4/4, <i>Uttari Pungmul</i>

### B. Use of the Fibonacci Series in the 3<sup>rd</sup> movement

	Fibonacci Series	Bar Number	Note
Fibonacci Series Ascending	55	13	The beginning of Fibonacci series and Korean traditional rhythm, <i>Gutgeori Jandan</i> , 6/8
	34	47	C major harmonics in strings
	21	58	C major harmonics ends. <i>Byeolgeori, Dalgeori</i> , 2/2
	13	71	F# major chord in vibraphone and celesta
	8	79	C major chord in harp and string harmonics
	5	84	F# major chord in vibraphone and celesta
	3	87	C major chord in harp and string harmonics
	2	89	F# major chord in vibraphone and celesta
	1	90	C major chord in harp and string harmonics

### C. Triadic Tritone Progressions, mm. 127-142

mm. 127 128 129 ← 130 → ← 131 → ← 132 → ← 133 → 134 135 136-9 140 141-2

F#/C E/B $\flat$  F/B F#/C G/C# G#/D A/D# B/E# Em/A# Am/D# D/G# G7/C# C/F# G/C# C/F# C

V/ii V/iii iii vi V/V V $^7$  I $^{\circ}$  V I

← Chromatic Ascending Motion → ← Secondary Dominant Chord Progression in the circle of fifth →

*THE GARDEN OF THE UNIVERSE:*  
A TONE POEM FOR ORCHESTRA

By

Ka Young Rhee

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2010

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## Dedication

This dissertation is dedicated to my parents, Dr. Tae Keon Rhee (b. 1942) and Chung Sim Kim (b. 1956). Their devoted love and prayer for me, and their faith, philosophy, and achievement through their life have left an indelible impression on my life. They inspired me to keep going even whenever I believe I had written myself out. I would like here to give them my deep love, special thanks, and respect.

## Acknowledgements

First of all, I would like to give all the glory and thanks to God.

I deeply thank my respected advisor, Dr. Lawrence Moss, for his great guidance and support. I could not have experienced the new dimension of music world without him.

I thank the members of my dissertation committee: Dr. Mark Wilson, Dr. James Fry, Dr. Robert Provine, and Dr. Kyu Yong Choi.

Special thanks to Young Jin Chang, Kilsoo and Grace Kim, Dr. Hak Soon Ahn, James and Mary Winter, Ann Arevalo, Steve and Carol Genua, Christine Chang, Hyun Gu Cho and Dr. Min Jeong Lee, Bum Jin Lee, Jae Yeol Song and Su Hyun Park, Rev. Kwang Hoon Lee and all the church members of St. Mark United Methodist Church, Rev. Jason Kim, Rev. Bum Soo Kim and all the church members of Dongsan Presbyterian Church, Juan Presbyterian Church in Korea, Korean American Scholarship Foundation and Mr. Hee Kyoung Hong, Mr. Young Sub You, Prof. Cheong Mook Kim at Yonsei University, Mr. Yong Tae Lee, Sebastian Wang, and last but not least, my beloved younger sisters, brothers and niece: Ka Eun Rhee and Hyuk Jung, Hyo Eun Rhee, Hyo Young Rhee, Young Eun Rhee, Ho Joon Rhee and Ye Na Jung.

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## Full Scriptural Text

### 1. The Garden

...The Sound of the LORD God as he was walking in the garden... <Genesis 3:8, NIV\*>

### 2. Chaos

Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters. <Genesis 1:2, NIV>

### 3. In Praise of Universal Harmony

#### 1) mm. 1-8;

Through faith we understand that the worlds were framed by the word of God, so that things which are seen were not made of things which do appear. <Hebrews 11:3, KJV\*\*>

#### 2) mm. 9-12;

In the beginning God created the heaven and the earth. <Genesis 1:1, KJV>

#### 3) mm. 13-142;

Praise the LORD. Praise the LORD from the heavens, praise him in the heights above.

Praise him, all his angels, praise him, all his heavenly hosts.

Praise him, sun and moon, praise him, all you shining stars.

Praise him, you highest heavens and you waters above the skies.

Let them praise the name of the LORD, for he commanded and they were created.

He set them in place forever and ever; he gave a decree that will never pass away.

Praise the LORD from the earth, you great sea creatures and all ocean depths,

lightning and hail, snow and clouds, stormy winds that do his bidding,

you mountains and all hills, fruit trees and all cedars,

kings of the earth and all nations, you princes and all rulers on earth,

you men and maidens, old men and children.

Let them praise the name of the LORD, for his name alone is exalted;

his splendor is above the earth and the heavens.

He has raised up for his people a horn, the praise of all his saints, of Israel, the people  
close to his heart.

Praise the LORD. < Psalm 148, NIV>

The Bible

\*NIV: New International Version

\*\*KJV: King James Version

## Instrumentation

Piccolo

Flute

2 Oboes

2 Clarinets in Bb (#2 doubling Bass Clarinet)

2 Bassoons

4 Horns

2 Trumpets in C

Trombone

Bass Trombone

Tuba

Timpani

Percussion (3 performers)

Triangle, Cymbal, High and Low Tam-tam

Tambourine, 5 Woodblocks, 4 Tom-toms

Snare Drum, Tenor Drum, Bass Drum

Crotales, Xylophone, Vibraphone, Marimba

Celesta (Also playing triangle and low tam-tam in the 3<sup>rd</sup> movement)

Harp

Piano

Strings

Untransposed score (Score in C)

Duration: *ca.* 10'

## A Tone Poem for Orchestra

**Ka Young Rhee**

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6

Picc. *p* *mf*

Fl. *p* *mf*

Ob. 1 *solo* *p* *mf*

Ob. 2 *pp* *p*

Bs. Cl. 1 *pp* *p*

Bs. Cl. 2 *pp* *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Mar. *p* *mf*

Vib. *Motor off* *pp* *mf*

Cel. *p* *mf*

Hp. *p* *bring out* *mf* *f*

Pno. *pp* *mf*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf*

11

Picc.

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 con sord.

Hn. 2 con sord.

Hn. 3

Hn. 4

Tbn.

B. Tbn.

Timp.

Cym.

Mar.

Vb.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*mf*

*con sord.*

*gliss.*

*9*

*7*

*unis.*

[illegible]

**A** ♩=72 *Con spirito*

Picc. *f* *mf*

Fl. *f* *mf*

Ob. 1 *mf* *mf* *sfz* *f*

Ob. 2 *p* *f* *sfz* *mf* *f*

B♭ Cl. 1 *p* *f* *sfz* *mf* *f*

B♭ Cl. 2 *p* *f* *sfz* *mf* *f*

Bsn. 1 *mf* *sfz* *f*

Bsn. 2 *mf* *f*

Hn. 1 *open* *f* *mp*

Hn. 2 *open* *f* *mp*

Hn. 3 *open* *f* *mp*

Hn. 4 *open* *f* *mp*

C Tpt. 1 *mf* *f* *Flt.*

C Tpt. 2 *mf* *f* *Flt.*

Tbn. *mf* *f* *Flt.*

B. Tbn. *fp* *mf* *f* *Flt.*

Tba. *fp* *mf* *f* *Flt.*

Timp. *mf*

Cym. *(dampen)* *mf* *p* *mf* *lv.*

5 W. Bl. *mf*

Xyl. *p* *f* *f*

Hp. *sfz* *mf* *f* *mf* *f*

*Do Cx Bb / Ex F# G# A#*

**A** ♩=72 *Con spirito*

Vln. I *pizz.* *sfz* *mf* *sfz*

Vln. II *pizz.* *sfz* *mf* *sfz*

Vla. *sfz* *pizz.* *mf* *sfz*

Vc. *sfz* *pizz.* *mf* *sfz*

Cb. *sfz* *mf* *sfz*



23

Picc. *mf* *p* *mf* *f* *ff*

Fl. *mf* *p* *mf* *f* *ff*

Ob. 1 *mf* *fp* *mf* *f* *p* *f*

Ob. 2 *p* *mf* *f* *p* *p*

B♭ Cl. 1 *p* *mf* *f* *p* *f*

B♭ Cl. 2 *p* *mf* *f* *p*

Bsn. 1 *p* *mf* *p* *mf* *f* *p*

Bsn. 2 *p* *mf* *p* *mf* *f* *p*

Hn. 1 *f* *mp* *f* *mp*

Hn. 2 *f* *mp* *f* *mp*

Hn. 3 *f* *mp* *f* *mp*

Hn. 4 *f* *mp* *f* *mp*

C Tpt. 1 *p* *mf* *f* *mf* *p*

C Tpt. 2 *p* *mf* *f* *mf* *p*

Tbn. *f* *mf* *p*

B. Tbn. *f* *mf* *p*

Tba. *f* *mf* *p*

Timp. *f* *p*

Cym. *p* *mf* *p* *mf*

5 W. Bl. *sfz*

Xyl. *p* *f* *f*

Hp. *G♯* *mf* *G♯* *mf* *f*

Vln. I *arco* *p* *f* *fp* *f* *pizz.*

Vln. II *arco* *p* *f* *fp* *f* *pizz.*

Vla. *arco* *fp* *f* *pizz.*

Vc. *arco* *fp* *f* *pizz.*

Cb. *fp* *f* *pizz.*

**B** Playfully (♩=72)

28

Picc. *mf* *sfz* *f*

Fl. *mf* *sfz* *f*

Ob. 1 *f* *mf* *sfz* *f*

Ob. 2 *f* *mf* *sfz* *f*

B♭ Cl. 1 *f* *mf* *sfz* *f*

B♭ Cl. 2 *f* *mf* *sfz* *f*

Bsn. 1 *f* *mf* *sfz* *f* *sub p*

Bsn. 2 *f* *mf* *sfz* *f* *sub p*

Hr. 1 *f* *mp* *f* *fp* *f*

Hr. 2 *f* *mp* *f* *fp* *f*

Hr. 3 *f* *mp* *f* *fp* *f*

Hr. 4 *f* *mp* *f* *fp* *f*

C Tpt. 1 *p* *cresc.* *mf* *fp* *f*

C Tpt. 2 *p* *cresc.* *mf* *fp* *f*

Tbn. *p* *cresc.* *mf* *fp* *f*

B. Tbn. *sfz* *p* *sfz* *fp* *f*

Tba. *sfz* *p* *sfz* *fp* *f*

Timp. *mf* *p*

T.-L. *Low* *p*

5 W. Bl. *mf* *sfz* *p*

Xyl. *mf* *sfz* *p*

Hp. *mf* *sfz* *p* *Ct-Db*

Pno. *f* *sfz* *mf*

**B** Playfully (♩=72)

Vln. I *arco* *f* *p* *pizz* *sfz*

Vln. II *arco* *f* *p* *pizz* *sfz*

Vla. *arco* *f* *p* *pizz* *sfz*

Vc. *arco* *f* *p* *pizz* *sfz*

Cb. *arco* *f* *p* *pizz* *sfz*

34

Picc. *f* *sfz* *p* *mf* *mf* *sfz* *f* *sfz*

Fl. *f* *sfz* *p* *mf* *mf* *sfz* *f* *sfz*

Ob. 1 *f* *sfz* *p* *mf* *mf* *sfz* *f* *sfz*

Ob. 2 *f* *sfz* *p* *mf* *mf* *sfz* *f* *sfz*

B♭ Cl. 1 *f* *sfz* *p* *mf* *mf* *sfz* *f* *sfz*

B♭ Cl. 2 *f* *sfz* *p* *mf* *mf* *sfz* *f* *sfz*

Bsn. 1 *f* *sfz* *p* *mf* *mf* *sfz* *f* *sfz*

Bsn. 2 *f* *sfz* *p* *mf* *mf* *sfz* *f* *sfz*

Hr. 1

Hr. 2

Hr. 3

Hr. 4

C Tpt. 1 *mf* *f* *f*

C Tpt. 2 *mf* *f* *f*

Tbn.

B. Tbn.

Tba. *f*

Timp. *mf* *p* *mf* *f* *p* *mf* *f*

5 W. Bl. *f* *mf* *p* *f* *mf* *f* *mf* *f*

Xyl. *mf* *f*

Hp. *mf* *p* *mf* *p* *mf* *f*

Pno. *mf* *p* *mf* *p* *mf* *p* *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.



**C** ♩=52 tranquillo

47

Picc. *f* *pp* *p*

Fl. *f* *pp* *p*

Ob. 1 *f* *pp* *p*

Ob. 2 *f* *pp* *p*

B♭ Cl. 1 *f* *pp* *p*

B♭ Cl. 2 *f* *pp* *p*

Bsn. 1 *f* *pp* *p*

Bsn. 2 *f* *pp* *p*

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Hn. 3 *pp* *p*

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn.

Mar.

Vb.

Cel. *mf* *dim.* *p*

Hp. *mf* *dim.* *p*

Pno. *p* *mf* *pp*

**C** ♩=52 tranquillo

Vln. II

Vla.

Vc. *div.* *p*

Cb. *div.* *p*

[illegible]

55 rit.

Picc. *pp*

Fl. *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Vib. *pp* *p* *ppp*

Cel. *p* *dim.* *ppp*

Hp. *p* *pp*

Pno. *pp* *ppp*

Vln. solo rit. *ppp* *p* 3

Vln. I *ppp*

Vln. II *ppp*

Vla. *pp*

Vc. *pp*

## CADENZA

D freely

Vln. solo

58 *mf*

=

Vln. solo

60 *sfz* *pp* *f* *ff* *Sub p*

sul pont. ord. s. p.

=

Vln. solo

62 *pp* *Sub f* *ff* *pp* *fp* *Sub pp* *f* *sfz*

ord.

=

Vln. solo

64  $\text{♩} = 48$  *f* *rubito* *pp delicato* *f* *rit.*

Poco meno mosso A tempo

sul G

=

Vln. solo

65  $\text{♩} = 40$  *sub f* *con tutto l'arco* *leggierissimo* *pp* *7<sup>va</sup>* *ppp* *Attacca*



## 2. Chaos

Now the earth was formless and empty, darkness was over the surface of the deep,  
and the Spirit of God was hovering over the waters. <Genesis 1:2>

**E** ♩ = 52 Timelessly

The musical score is for a piece titled "2. Chaos", based on the biblical text from Genesis 1:2. It is written in 4/4 time and marked "Timelessly" with a tempo of ♩ = 52. The score is divided into two systems. The first system includes staves for Piccolo, Bass Clarinet, Bassoon 1, Bassoon 2, Bass Trombone, Timpani, Cymbals, Tam-tam, Snare Drum, Celesta, Harp, and Piano. The Piccolo part begins with a half note E4, followed by a long, curved line indicating a sustained sound. The Celesta and Harp enter in the third measure with a rapid, tremolo-like pattern marked *pp*. The second system includes staves for Solo Violin and Contrabass Div. in 4. The Solo Violin part begins with a half note E4, followed by a long, curved line indicating a sustained sound. The Contrabass Div. in 4 part begins with a half note E4, followed by a long, curved line indicating a sustained sound. The Solo Violin and Contrabass Div. in 4 parts are marked *p* and *solo*. The Solo Violin part features a series of eighth notes, while the Contrabass Div. in 4 part features a series of quarter notes. The Solo Violin part concludes with a half note E4, and the Contrabass Div. in 4 part concludes with a half note E4.

Piccolo

Bass Clarinet

Bassoon 1

Bassoon 2

Bass Trombone

Timpani

Cymbals

Tam-tam

Snare Drum

Celesta

Harp

Piano

Solo Violin

Contrabass Div. in 4

*pp*

*p*

*solo*

5

Picc. *pp*

B. Cl. *p* *mf* *p*

Bsn. 1 *p* *mf*

Bsn. 2

B. Tbn.

Timp. 28" *pp* *gliss.*

Cym.

T.-t.

S. D.

Cel. *p*

Hp. *p*

Pno. *pp* *p*

Ch. *mf* *mf* *mf*

**F**

**poco accel.** G ♩ = 67

**Measures 65-67:**

- Picc.**: *p* (measure 65), *mf* (measure 66), *mf* (measure 67), *f* (measure 68), *mf* (measure 69).
- B. Cl.**: *mf* (measure 65), *f* (measure 66), *mf* (measure 67), *f* (measure 68), *f* (measure 69).
- Bsn. 1**: *p* (measure 65), *mf* (measure 66), *f* (measure 67), *mf* (measure 68), *f* (measure 69).
- Bsn. 2**: *mf* (measure 65), *f* (measure 66), *mf* (measure 67), *f* (measure 68), *f* (measure 69).
- B. Tbn.**: *mf* (measure 65), *f* (measure 66), *mf* (measure 67), *f* (measure 68), *f* (measure 69).
- Timp.**: *gliss.* (measure 65), *p* (measure 66), *gliss.* (measure 67), *gliss.* (measure 68), *gliss.* (measure 69).
- Cym.**: *f* (measure 65), *f* (measure 66), *f* (measure 67), *f* (measure 68), *f* (measure 69).
- T.-t.**: *pp* (measure 65), *mf* (measure 66), *p* (measure 67), *p* (measure 68), *p* (measure 69).
- S. D.**: *p* (measure 65), *mf* (measure 66), *p* (measure 67), *mf* (measure 68), *mf* (measure 69).
- Cel.**: *f* (measure 65), *f* (measure 66), *f* (measure 67), *f* (measure 68), *f* (measure 69).
- Hp.**: *f* (measure 65), *f* (measure 66), *f* (measure 67), *f* (measure 68), *f* (measure 69).
- Pno.**: *mf* (measure 65), *f* (measure 66), *f* (measure 67), *f* (measure 68), *f* (measure 69).
- div. Vln. I**: *f* (measure 65), *f* (measure 66), *f* (measure 67), *f* (measure 68), *f* (measure 69).
- Vln. II**: *f* (measure 65), *f* (measure 66), *f* (measure 67), *f* (measure 68), *f* (measure 69).
- Vla.**: *div.* (measure 65), *div.* (measure 66), *div.* (measure 67), *div.* (measure 68), *div.* (measure 69).
- Vc.**: *div. a2* (measure 65), *f* (measure 66), *cresc.* (measure 67), *f* (measure 68), *f* (measure 69).
- Cb.**: *f* (measure 65), *f* (measure 66), *f* (measure 67), *f* (measure 68), *f* (measure 69).

11

Picc. *f*

B. Cl. *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

B. Tbn. *p*

Timp. *mf* *gliss.*

Cym. *ff* *pp*

T.-t. *mf* *p*

S. D.

B. D.

Cel. *f* *ff*

Hp.

Pno.

Vln. I *f* *cresc.*

Vln. II *div. 7* *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f*

Cb. *f*

13 **molto accel.**  $\text{♩} = 92$  **Attacca**

Picc.

B. Cl.

Bsn. 1

Bsn. 2

B. Tbn.

Timp.

Cym.

T.-t.

S. D.

B. D.

Cel.

Hp.

Pno.

**molto accel.**  $\text{♩} = 92$  **Attacca**

Vln. I

Vln. II

Vla.

Vc.

Cb.

### 3. In Praise of Universal Harmony

Through faith we understand that the worlds were framed by the word of God,  
so that things which are seen were not made of things which do appear <Hebrews 11:3>

**H** ♩=52 Solemnly

unis.

Timpani

Tam-tam

Snare Drum

Tenor Drum

Bass Drum

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass



5

Timpani

Tam-tam

Snare Drum

Tenor Drum

Bass Drum

Violin I

Violin II

Viola

Violoncello

Contrabass

[illegible]

Praise the LORD! Praise the LORD from the heavens,  
praise him in the heights above. <Psalm 148>\*

21

**1**  $\text{♩} = 60$  **Rhythmically**  $(\text{♩} = \text{♩})$

Picc.  $f$   $mf$   $fp$   $f$   $mf$

Fl.  $f$   $mf$   $fp$   $f$   $mf$

Ob. 1  $mf$   $p$   $fp$   $f$   $mf$

Ob. 2  $mf$   $p$   $fp$   $f$   $mf$

B♭ CL 1  $f$   $mf$   $mf$   $p$   $fp$   $f$   $f$

B♭ CL 2  $f$   $mf$   $mf$   $p$   $fp$   $f$   $f$

Bsn. 1  $f$   $mf$   $mf$   $p$   $f$   $f$

Bsn. 2  $f$   $mf$   $mf$   $p$   $f$   $f$

Hn. 1  $f$   $mf$   $mf$   $p$   $f$   $f$

Hn. 2  $f$   $mf$   $mf$   $p$   $f$   $f$

Hn. 3  $f$   $mf$   $mf$   $p$   $f$   $f$

Hn. 4  $f$   $mf$   $mf$   $p$   $f$   $f$

C Tpt. 1  $mf$   $mf$   $mf$   $mf$   $mf$

C Tpt. 2  $mf$   $mf$   $mf$   $mf$   $mf$

Tbn.  $fp$   $mf$   $fp$   $mf$   $fp$   $mf$

B. Tbn.  $fp$   $mf$   $fp$   $mf$   $fp$   $mf$

Tba.  $fp$   $mf$   $fp$   $mf$   $fp$   $mf$

Timp.  $p$   $p$   $mf$   $mf$   $mf$

Tri. (Played by celesta player)  $p$   $p$   $mf$   $mf$   $mf$

T.-L.  $mf$   $mf$   $mf$   $f$   $mf$

S. D.  $p$   $p$   $p$   $p$   $mf$

Hp.  $mf$   $mf$   $mf$   $mf$   $mf$

Pno.  $f$   $f$   $f$   $f$   $f$

**1**  $\text{♩} = 60$  **Rhythmically**  $(\text{♩} = \text{♩})$

Vln. I  $mf$   $f$   $mf$   $f$   $mf$

Vln. II  $mf$   $f$   $mf$   $f$   $mf$

Vla.  $mf$   $f$   $mf$   $f$   $mf$

Vc.  $fp$   $mf$   $fp$   $mf$   $fp$

Cb.  $p$   $fp$   $mf$   $mf$   $fp$

\* See the page v.



17

Picc. *f* *f* *mf*

Fl. *f* *f* *mf*

Ob. 1 *mf* *mf* *p*

Ob. 2 *mf* *mf* *p*

B♭ Cl. 1 *mf* *mf* *p*

B♭ Cl. 2 *mf* *mf* *p*

Bsn. 1 *mf* *mf* *p*

Bsn. 2 *mf* *mf* *p*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Hn. 3 *mf* *mf*

Hn. 4 *mf* *mf*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p* *fp* *mf* *f*

Tri. *p* *p* *mf* *mf*

T.-t. *mf* *f* *sub. p* *mf*

S. D. *p* *mf* *mf* *f* *sub. p*

Hp. *f*

Pno. *p* *f* *fp* *f*

Vln. I *mf* *f* *fp* *f*

Vln. II *mf* *f* *fp* *f*

Vla. *mf* *f* *fp* *f*

Vc. *fp* *f* *fp* *f*

Cb. *fp* *f*

[illegible]

(♩ = ♩) poco accel.

25

Picc. *f* *mf* *f*

Fl. *f* *mf* *f*

Ob. 1 *p* *f* *mf* *p*

Ob. 2 *p* *f* *mf* *p*

B♭ Cl. 1 *f* *mf* *mf* *f*

B♭ Cl. 2 *f* *mf* *mf* *f*

Bsn. 1 *p* *f* *mf* *ff*

Bsn. 2 *p* *f* *mf* *ff*

Hn. 1 *f* *f* *f* *f*

Hn. 2 *f* *f* *f* *f*

Hn. 3 *f* *f* *f* *f*

Hn. 4 *f* *f* *f* *f*

C Tpt. 1 *f* *f* *f* *f*

C Tpt. 2 *f* *f* *f* *f*

Tbn. *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f*

Tba. *f* *f* *f* *f*

Temp. *f* *f* *f* *f*

Tri. *f* *f* *f* *f*

T.-t. *p* *mf* *f* *ff*

S. D. *p* *mf* *f* *ff*

Hp. *mf* *ff*

Pno. *mf* *ff*

(♩ = ♩) poco accel.  
sul pont. *ff*

Vln. I *mf* *f* *ff* *ff*

Vln. II *mf* *f* *ff* *ff*

Vla. *mf* *f* *ff* *ff*

Vc. *fp* *f* *ff* *ff*

Cb. *fp* *f* *ff* *ff*

**K** ♩ = 88 Vigorously (♩ = ♩)

29

Picc. *mf*

Fl. *mf*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C Tpt. 1

C Tpt. 2

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p*

T.-t. *pp*

S. D. *p* rim

5 W. Bl. *mf*

4 Tom-t.

Mar. *p* *sempre*

Hp. *f*

Pno. *ff* *p* *sempre*

**K** ♩ = 88 Vigorously (♩ = ♩)

Vln. I *ff* *ord.* *gliss.* *sempre* II *gliss.* III

Vln. II *ff* *ord.* *gliss.* *sempre* III *gliss.* IV

Vla. *ff* *ord.* *gliss.* *sempre* IV

Vc. *ff* *ord.* *gliss.* *sempre* IV

Cb. *ff* *ord.* *gliss.* *sempre* IV

*pizz.* *p* *sempre*

35

Picc. *mf* *p*

Fl. *mf* *p*

Ob. 1 *pp* *p*

Ob. 2 *pp* *p*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p* *pp*

Timp. *sempre*

Tri. *f* *f*

T.-t.

S. D. *rim* *rim* *rim*

5 W. Bl.

Mar.

Pno.

Vln. I *gliss.* II *gliss.* III *gliss.* II *mf*

Vln. II *gliss.* III *gliss.* IV *gliss.* III *mf*

Vla. *gliss.* III *gliss.* IV *gliss.* III *mf*

Vc. *mf*

Cb. *mf*

41

Picc. *mf* *ff* **L**

Fl. *mf* *ff*

Ob. 1 *pp* *p* *mf* *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

B♭ Cl. 1 *pp* *p* *mf* *mf* *f* *ff*

B♭ Cl. 2 *mf* *f* *ff*

Hn. 1

Hn. 2 *pp*

Hn. 3

Hn. 4 *pp*

Timp. *mf* *f*

Trl. *f* *ff*

T.-t. *p* Low *ppp*

S. D. *rim* *mf* *rim* *p*

S W. Bl. *mf* *f*

Mar. *mf* *f* *p*

Pno. *mf* *f*

Vln. I *gliss.* III *gliss.* II **L**

Vln. II *gliss.* IV *gliss.* III

Vla. *gliss.* IV *gliss.* III

Vc. *f*

Cb. *f*

47

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Temp.

T.-L.

S. D.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*mf*

*f*

*poco a poco cresc.*

*arco*

poco rit.

53

Picc.

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

T.-t.

Tamb.

S. D.

4 Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.



**M** ♩ = 88 Merrily

58

Picc. *p*

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Cym. *p*

Tamb. *p* Hands *mf*

4 Tom-t. *p*

**M** ♩ = 88 Merrily

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

63

Picc. *mf*

Fl. *mf*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Cym. *f* *fp*

Tamb. *f* *sf*

4 Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**N**

68

Picc. *f*

Fl. *f*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *f*

Bsn. 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Cym. *f*

4 Tom-t. *f*

Vib. *p*  
*200*

Cel. *p*  
*200*  
*poco a poco cresc.*

Pno.

**N**

Vln. I

Vln. II

Vla.

Vc. *pizz.*  
*f*  
*ord.*

Cb. *pizz.*  
*f*  
*ord.*

72

Picc. Fl. Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 Tbn. B. Tbn. Tba. Cym. 4 Tom-t. Vib. Cel. Hp. Pno. Vln. I Vln. II Vla. Vc. Cb.

*f* *f* *f* *f* *mf* *mf* *f* *sfz* *sfz* *f* *f* *dim.* *p* *ord.* *ord.*



[illegible]

85

Picc.

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

5 W. Bl.

4 Tom-t.

Vib.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

89

Picc. *f* *ff*

Fl. *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

Bsn. 1 *mf* *f* *ff*

Bsn. 2 *mf* *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

C Tpt. 1 *f* *ff*

C Tpt. 2 *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

5 W. Bl. *ff* *ff*

4 Tom-t. *ff* *ff*

Vib. *p* *f*

Cel. *p* *poco a poco cresc.* *f* *dim.*

Hp. *gliss* *gliss*

Pno. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*





98

Picc. *pp* *p* *mf* *ff*

Fl. *pp* *p* *mf* *ff*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Hn. 1 *pp* *p* *mf* *f*

Hn. 2 *pp* *p* *mf* *f*

Hn. 3 *pp* *p* *mf* *f*

Hn. 4 *pp* *p* *mf* *f*

C Tpt. 1 *p* *mf* *f*

C Tpt. 2 *p* *mf* *f*

Tbn. *p* *mf* *f*

B. Tbn. *p* *mf* *f*

Tba. *mf* *f*

Timp. *pp* *f*

T.-L. *f* *ff*

Xyl.

Mar.

Pno. *pp* *p* *mf* *f* *ff*

Vln. I *f* *div.*

Vln. II *f* *div.*

Vla. *f* *div.*

Vc. *arco* *f* *div.*

Cb. *arco* *f*

**104** **Q** Poco Più mosso  $\text{♩} = 200$

Xyl. *p* *pp* *p*

Mar. *p* *pp* *p* *pp*

Pno.

Vln. I *pizz.* *sub. p*

Vln. II *pizz.* *sub. p*

Vla. *pizz.* *sub. p*

Vc. *pizz.* *sub. p*

Cb. *pizz.* *sub. p*

==

**108**

Xyl. *p* *mf*

Mar. *p* *mf*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

112

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

116

Xyl.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

120

Picc.

Fl.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

4 Tom-t.

Xyl.

Mar.

Hp.

Pno.

S

Vln. I

Vln. II

Vla.

Vcl.

Cb.

124

Picc. *mf* *f* *ff* *f*

Fl. *mf* *f* *ff* *f*

Ob. 1 *mf* *f* *ff* *f*

Ob. 2 *mf* *f* *ff* *f*

B♭ Cl. 1 *mf* *f* *ff* *f*

B♭ Cl. 2 *mf* *f* *ff* *f*

Bsn. 1 *mf* *f* *ff* *f*

Bsn. 2 *mf* *f* *ff* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

4 Tom-t. *mf* *f* *ff* *f*

Xyl. *mf* *f* *ff* *f*

Mar. *mf* *f* *ff* *f*

Hp. *mf* *f* *ff* *f*

Pno. *mf* *f* *ff* *f*

Vln. I *mf* *f* *ff* *f*

Vln. II *mf* *f* *ff* *f*

Vla. *mf* *f* *ff* *f*

Vc. *mf* *f* *ff* *f*

Cb. *mf* *f* *ff* *f*

**T**

128

Picc. *p* *mf*

Fl. *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 *p* poco a poco cresc. *mf*

Hn. 2 *p* poco a poco cresc. *mf*

Hn. 3 *p* poco a poco cresc. *mf*

Hn. 4 *p* poco a poco cresc. *mf*

C Tpt. 1 *p* poco a poco cresc. *mf*

C Tpt. 2 *p* poco a poco cresc. *mf*

Tbn. *p* poco a poco cresc. *mf*

B. Tbn. *p* poco a poco cresc. *mf*

Tba. *p* poco a poco cresc. *mf*

Timp. *p* *mf*

4 Tom-t. *p* poco a poco cresc. *mf*

Xyl. *p* *mf* poco a poco cresc.

Mar. *p* *mf* poco a poco cresc.

Hp. *p* *mf* *sf*

Pno. *p* poco a poco cresc. *mf*

**T**

Vln. I *p* poco a poco cresc. *mf*

Vln. II *p* poco a poco cresc. *mf*

Vla. *p* poco a poco cresc. *mf*

Vc. *p* poco a poco cresc. *mf*

Cb. *p* poco a poco cresc. *mf*

[illegible]



**U**

136

Picc. *sub p* *mf* *f* *ff*

Fl. *sub p* *mf* *f* *ff*

Ob. 1 *sub p* *mf* *f* *ff*

Ob. 2 *sub p* *mf* *f* *ff*

B♭ Cl. 1 *sub p* *mf* *f* *ff*

B♭ Cl. 2 *sub p* *mf* *f* *ff*

Bsn. 1 *sub p* *mf* *f* *ff*

Bsn. 2 *sub p* *mf* *f* *ff*

Hr. 1 *sub p* *mf* *f* *ff*

Hr. 2 *sub p* *mf* *f* *ff*

Hr. 3 *sub p* *mf* *f* *ff*

Hr. 4 *sub p* *mf* *f* *ff*

C Tpt. 1 *sub p* *mf* *f* *ff*

C Tpt. 2 *sub p* *mf* *f* *ff*

Tbn. *sub p* *mf* *f* *ff*

B. Tbn. *sub p* *mf* *f* *ff*

Tba. *sub p* *mf* *f* *ff*

Timp. *sub p* *mf* *f* *ff*

T.-t. (Played by celesta player) *pp* *p* *mf* *ff*

B. D. *p* *mf* *f* *ff*

Xyl. *p* *mf* *f* *ff*

Mar. *sub p* *mf* *f* *ff*

Hp. *f* *ff*

Pno. *sub p* *mf* *f* *ff*

**U**

Vln. I *mf* *f* *ff* *fff*

Vln. II *mf* *f* *ff* *fff*

Vla. *mf* *f* *ff* *fff*

Vc. *mf* *f* *ff* *fff*

Cb. *mf* *f* *ff* *fff*

The image shows a page from a musical score, likely for a symphony or concert overture. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings.

**Top Section (Woodwinds, Brass, Percussion):**

- Picc.** (Piccolo): Treble clef, playing a melodic line with accents.
- Fl.** (Flute): Treble clef, playing a melodic line with accents.
- Ob. 1 & 2** (Oboes): Treble clef, playing a melodic line with accents.
- B♭ Cl. 1 & 2** (B-flat Clarinets): Treble clef, playing a melodic line with accents.
- Bsn. 1 & 2** (Bassoons): Bass clef, playing a melodic line with accents.
- Hr. 1, 2, 3, & 4** (Horns): Treble and Bass clefs, playing a melodic line with accents.
- C Tpt. 1 & 2** (C Trumpets): Treble clef, playing a melodic line with accents.
- Tbn.** (Tenor Trombone): Bass clef, playing a melodic line with accents.
- B. Tbn.** (Baritone Trombone): Bass clef, playing a melodic line with accents.
- Tba.** (Tuba): Bass clef, playing a melodic line with accents.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern.
- T.-t.** (Tom-tom): Treble clef, playing a rhythmic pattern.
- B. D.** (Bass Drum): Treble clef, playing a rhythmic pattern.
- Crot.** (Crota/Cymbal): Treble clef, playing a rhythmic pattern.
- Xyl.** (Xylophone): Treble clef, playing a rhythmic pattern.
- Mar.** (Maracas/Maraca): Treble clef, playing a rhythmic pattern.
- Hp.** (Harp): Treble and Bass clefs, playing a rhythmic pattern.
- Pno.** (Piano): Treble and Bass clefs, playing a rhythmic pattern.

**Bottom Section (Strings):**

- Vln. I & II** (Violins): Treble clef, playing a melodic line with accents.
- Vla.** (Viola): Treble clef, playing a melodic line with accents.
- Vc.** (Violoncello): Bass clef, playing a melodic line with accents.
- Cb.** (Contrabasso): Bass clef, playing a melodic line with accents.

**Tempo and Mood:** The tempo is marked as "♩=52 perdendosi".

**Dynamics and Articulation:** The score uses various dynamics such as *fff* (fortissimo), *ff*, *f*, *p*, *pp*, and *ppp* (pianissimo). It also includes articulations like accents (*>*) and slurs.